The Wirth Institute for Austrian and Central European Studies,
The Alberta Foundation for the Arts and The Department of Music present

Joseph Haydn

The Creation

University of Alberta
Augustana Choir | Concert Choir | Madrigal Singers
University Symphony Orchestra
Leonard Ratzlaff, Conductor

Thursday, November 5, 2009 at 8:00 pm
Francis Winspear Centre for Music

Wirth Institute
FOR AUSTRIAN AND CENTRAL EUROPEAN STUDIES

WINSPEAR CENTRE

Alberta Foundation for the Arts

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

PROGRAM

Die Schöpfung (*The Creation*) — Franz Joseph Haydn (1733-1809)
Sung in German

Jolaine Kerley, soprano (Gabriel, Eve)
Timothy Shantz, tenor (Uriel)
Jacques Arsenault, bass (Raphael)
Jihwan Cho, baritone (Adam)

University of Alberta Ensembles
Augustana Choir (Ardelle Ries, conductor)
Concert Choir (Evelyn Grieger, conductor)
Madrigal Singers (Leonard Ratzlaff, conductor)
University Symphony Orchestra (Aaron Au, interim conductor)

Leonard Ratzlaff, conductor

List of Movements

Part I

Prelude. Die Vorstellung des Chaos	**(The Representation of Chaos)**
No. 1. *Recitative (Raphael) with Chorus:* Im Anfange schuf Gott Himmel und Erde	**(In the beginning God created heaven and earth)**
No. 2. *Aria (Uriel) with Chorus:* Nun schwanden vor dem heiligen StrahleNo.	**(Now vanished before the holy beams the gloomy shades of dark)**
3. *Recitative (Gabriel):* Und Gott machte das Firmament	**(And God made the firmament)**
No. 4. *Aria (Gabriel) with Chorus:* Mit Staunen sieht das Wunderwerk	**(The marvelous work beholds amazed the glorious hierarchy of heaven)**
No. 5. *Recitative (Raphael):* Und Gott sprach: Es sammle sich das Wasser	**(And God said: Let the waters gather together under the heavens)**
No. 6. *Aria (Raphael):* Rollend in schäumenden Wellen	**(Rolling in foaming billows roars the boisterous sea)**
No. 7. *Recitative (Gabriel):* Und Gott sprach: Es bringe die Erde Gras hervor	**(And God said: Let all the earth bring forth grass and herbs)**
No. 8. *Aria (Gabriel):* Nun beut die Flur das frische Grün	**(Now robed in cool refreshing green)**
No. 9. *Recitative (Uriel):* Und die himmlischen Heerscharen erkündigten den dritten Tag	**(And the Heavenly host proclaimed the third day)**

No. 10. *Chorus:* Stimmt an die Saiten	**(Awake the harp and lyre, raise your voices and shout for joy)**
No. 11. *Recitative (Uriel):* Und Gott sprach: Es sei'n Lichter an der Feste des Himmels	**(And God said: Let there be lights in the firmament of heaven)**
No. 12. *Recitative (Uriel):* In vollem Glanze steiget jetzt die Sonne strahlend auf	**(In splendour bright the sun now rises… with softer beam the moon slips through the silent night)**
No. 13. *Chorus:* Die Himmel erzählen die Ehre Gottes	**(The heavens are telling the glory of God)**

Part II

No. 14. *Recitative (Gabriel):* Und Gott sprach: Es bringe das Wasser in der Fülle hervor	**(And God said: Let the waters bring forth in plenty moving creatures, and fowl to fly above the earth)**
No. 15. *Aria (Gabriel):* Auf starkem Fittige schwinget sich der Adler stolz	**(On mighty wings the eagle proudly soars aloft)**
No. 16. *Recitative (Raphael):* Und Gott schuf große Walfische	**(And God created great whales)**
No. 17. *Recitative (Raphael):* Und die Engel rührten ihr' unsterblichen Harfen	**(And the angels struck their immortal harps.)**
No. 18. *Trio:* In holder Anmut stehn	**(In fairest raiment)**
No. 18a. *Trio with Chorus:* Der Herr ist groß in seiner Macht	**(The Lord is great in his might)**

INTERMISSION

No. 19. *Recitative (Raphael):* Und Gott sprach: Es bringe die Erde hervor lebende Geschöpfe	**(And God said: Let earth bring forth the living creatures)**
No. 20. *Recitative (Raphael):* Gleich öffnet sich der Erde Schoß	**(At once earth opens her womb, giving birth to living beasts: the lion, tiger, deer, horse, cattle, sheep, insects, and worms!)**
No. 21. *Aria (Raphael):* Nun scheint in vollem Glanze der Himmel	**(Now shines heaven in the brightest glory)**
No. 22. *Recitative (Uriel):* Und Gott schuf den Menschen	**(And God created man and woman)**
No. 23. *Aria (Uriel):* Mit Würd' und Hoheit angetan	**(In native worth and honor clad)**
No. 24. *Recitative (Raphael):* Und Gott sah jedes Ding	**(And God saw every thing, that it was good)**

No. 25. *Chorus:* Vollendet ist das große Werk	**(The great work is complete: the Creator beholds it and is glad)**
No. 25a. *Trio:* Zu dir, o Herr, blickt alles auf	**(All look up to thee, O Lord)**
No. 25b. *Chorus:* Vollendet ist das große Werk	**(Fulfilled at last the great work: Let all praise His name)**
Part III	
No. 26. *Recitative (Uriel):* Aus Rosenwolken bricht	**(In rosy mantle appears the morning bright and fair)**
No. 27. *Duet (Adam and Eve) and Chorus:* Von deiner Güt, o Herr und Gott	**(By thy goodness, O bounteous Lord, the heaven and earth are filled)**
No. 28. *Recitative (Adam and Eve):* Nun ist die erste Pflicht erfüllt	**(Our first duty we have now performed)**
No. 29. *Duet (Adam and Eve):* Holde Gattin, dir zur Seite	**(Sweet companion, at thy side)**
No. 30. *Recitative (Uriel):* O glücklich Paar, und glücklich immerfort	**(O happy pair, and ever happy henceforth)**
No. 31. *Chorus:* Singt dem Herren alle Stimmen!	**(Sing the Lord, ye voices all. Thank Him for all His works. The Lord's glory remains forever. Amen!)**

Program Notes

Haydn *Die Schöpfung* (1798)

In celebration of the 200th anniversary of the Austrian composer Franz Joseph Haydn's death (1732-1809), the Department of Music and the Wirth Institute for Austrian and Central European Studies are proud to present Haydn's oratorio *Die Schöpfung (The Creation).* As conductor of this evening's performance, I would like to express my personal thanks as well as the gratitude of our Department to the Wirth Institute and its Director Dr. Franz Szabo for their vision and generosity in supporting this project. We also thank you the audience for attending tonight's performance.

In 1761 Prince Nicholas Esterhazy appointed Franz Joseph Haydn to the post of court composer and conductor at the Prince's principal residence in Eisenstadt, about 50 kilometres east of Vienna. Haydn's duties encompassed all aspects of the court's musical activity, including the composition and performance of music for state occasions as well as the Prince's private use, and as a result Haydn composed a large body of music over the nearly thirty years of his appointment, from symphonies, masses and operas to chamber music, including string quartets and trios as well as songs for solo voice and chorus with keyboard. Haydn composed one oratorio, *Il Ritorno di Tobia* in 1775 for a musical society in Vienna, but by this time the oratorio traditions in continental Europe had been in steady decline, and it did not have a significant life after the first performance.

After Haydn's two extended visits to London in the 1790s (following his release from duties at the Esterhazy court), during which he heard a number of oratorios of Handel still popular at the time (including *Messiah*, which already then was considered Handel's most enduring work), he was convinced by his impresario and business partner Johann Peter Salomon to consider writing an oratorio. Salomon passed on to Haydn a libretto based both on the Genesis account of the creation and Milton's *Paradise Lost.* Evidently this text, the author of which is unknown, had been given to Handel for consideration but he had not used it.

Haydn took the English libretto with him back to Vienna, but it was not until another friend of Haydn, Gottfried von Swieten, read the text and offered to translate it into German that Haydn agreed to compose the oratorio. Even then, it took Haydn well over a year to complete the work, and as he himself stated on several occasions, he considered it to be his single greatest work.

The first performance was at a private gathering at the palace of Prince Schwarzenberg. According to one eyewitness account, *Die Schöpfung* had an overpowering effect on those present: "I never witnessed such a scene. The flower of the literary and musical society of Vienna was assembled in the room. The most profound silence, the most scrupulous attention, a sentiment I might almost say of religious respect prevailed when the first stroke of the

bow was given." Several acclaimed public performances followed in Vienna, all conducted by the composer, and soon after the oratorio received its premieres in other European centres. He continued to conduct annual performances in Vienna, and a special performance of the work was arranged in 1808 for the now frail composer to attend. It was to be his last public appearance.

Die Schöpfung utilizes the traditional oratorio forms of solo recitatives to narrate the story of the creation, and arias and choruses to expand with vivid pictures the wealth of the creation process in all its variety. The orchestral introduction, *Representation of Chaos*, is in every sense one of the most adventurous passages written to that time, using dissonance, harmonic surprises and unusual orchestral colours to paint a vivid picture of the disorder in the cosmos prior to its ordering at God's command. One of the most dramatic moments occurs early in the work – at the creation of light, Haydn uses a sudden *fortissimo* C major chord that surely must have astonished the audience at the first performance. The archangels Gabriel, Uriel and Raphael (soprano, tenor and bass soloists in Parts I and II) and chorus play a central role in the narrative, with Haydn bringing these forces into play in a great variety of combinations. In Part III Haydn describes the bliss of Adam and Eve, accompanied by the chorus, as they consider the beauty of creation (and of each other), and following a somewhat ominous reminder by the tenor Uriel about the importance of virtue and absence of sin in preserving this bliss, the chorus and orchestra close with the final song of praise, *Singt dem Herren alle Stimmen.*

Throughout, Haydn's virtuosity in orchestration is abundantly evident: the use of timpani for thunder (Nr. 3), the use of the contrabassoon to portray the heavy footprints of behemoths (Nr. 21), and breathless repeated chords of the strings in the passage that describes God's power to take away the air we breathe (Nr. 25a). His part writing for voices is equally masterful, utilizing florid passages for the soprano in describing the effortless flight of eagles, and long slow lines in the tenor to depict the motion of the moon across the firmament at night, and in the bass to depict creeping worms.

Haydn's *The Creation* has long been a staple in its English version as well, but we are pleased to present it in Haydn's original German conception.

Leonard Ratzlaff

Singers

Jacques Arsenault, bass-baritone
Born in Wellington, Prince Edward Island, began studying the accordion at age four and continued his studies at the Conservatoire National de Région d'Aubervilliers-La Courneuve in Paris. He completed a Bachelor of Music degree in organ and voice at the University of Prince Edward Island, studying organ with Alan Reesor and voice with Sung Ha Shin-Bouey and Stephen Bouey. He is currently pursuing a Masters degree in music with Brian McIntosh at the University of Alberta.

Jacques has been the recipient of numerous awards, including the University of Alberta's prestigious Queen Elizabeth II Scholarship, the Harry Farmer Graduate Scholarship in Music and the inaugural East Coast Music Association Sarah McLachlan Scholarship, given for outstanding musicianship and academic excellence. He is also a four-time prize-winner of the University of Prince Edward Island's Performance Competition, winning both first and third prize in 2008. Jacques has performed solo recitals at Government House in Charlottetown, PEI, and for the Music Room Chamber Music Concert Society in Halifax, NS. He represented Prince Edward Island in the auditioned National Youth Choir of Canada in 2006 and 2008, and studied voice for three years in Scotia Festival of Music's Young Artist Program. He has been a soloist with the Confederation Singers for Mozart's *Missa Solemnis* in C Minor, Haydn's *Missa in tempore belli*, and Mozart's *Requiem*, and currently sings with Pro Coro Canada. This past year, he performed the role of Peter in Humperdinck's opera *Hänsel und Gretel* at the University of Alberta and was featured as a soloist with the Edmonton Symphony Orchestra in an all-Mozart program. In 2010 he will sing the role of Elviro in the University of Alberta's production of Händel's *Serse*.

Jihwan Cho, bass-baritone, came to Canada in 2006 from Seoul, Korea. He completed a Bachelor of Music degree in vocal performance at Hansei University in Korea, where he played the role of Papageno in W.A.Mozart's *The Magic flute* among other lead roles in student opera workshops. Jihwan was a member of Hansei University Concert Choir where he performed as a soloist for Handel's *Messiah* and Haydn's *Creation*. He also held a bass position in the Seoul Baroque Singers for two consecutive years. Since arriving in Canada, Jihwan completed the Performer's Certificate and Artist's Diploma in vocal performance at The King's University College. In 2007 he was the recipient of the Gerry Segger Music Scholarship in Performance Excellence. Presently, he is the choral conductor at Korean Presbyterian Church of Edmonton. Currently, Jihwan is a bass member of the ProCoro Canada since 2008 and studying the Master of Music in Voice Performance at the University of Alberta.

Jolaine Kerley is active as a soprano soloist, clinician, adjudicator, conductor, and vocal instructor throughout North America. Jolaine is currently a sessional instructor of voice in the department of music at the University of Alberta.

Jolaine's performance career centers around oratorio and concert repertoire. Jolaine has been featured as soloist with musical ensembles Pro Coro Canada, the Carmel Bach Festival Chorale, the Masterwork Chorus, the U of A Madrigal Singers, the Richard Eaton Singers, the Indianapolis Symphony Orchestra, the Alberta Baroque Orchestra, da Camera Singers, Ariose Women's Choir, and the Alberta Philharmonic Orchestra.

This past performance season has included Haydn's *Harmoniemesse,* Vaughan Williams *Mass in g minor,* Handel's *Solomon,* J. S. Bach's BWV 61, Zelenka's *Magnificat,* and Handel's *Messiah.* Jolaine was also featured as soloist in works for soprano and trumpet by Scarlatti and Melani in the 2009 Carmel Bach Festival, and last month she performed several Mozart arias with the Edmonton Symphony. Upcoming performances include a newly commissioned work by Alberta composer Allan Bevan with Pro Coro Canada, Bach's BWV 141 and Haydn's *Kleine Orgelmesse* with the Alberta Baroque Ensemble, and Pergolesi's *Stabat Mater* with Calgary's Spiritus Chamber Ensemble.

Timothy Shantz is a versatile musician – equally accomplished as both conductor and tenor. As soloist and chamber musician in the 2008-2009 season, Tim performed at the Carmel Bach Festival under Bruno Weil and Andrew Megill, as well as the Lucerne Festival Academy under the baton of Pierre Boulez. Other recent highlights include Handel's *Solomon* with the Alberta Baroque Ensemble and Richard Eaton Singers, Haydn's *Harmoniemesse* with Pro Coro Canada, and a staged production of Monteverdi's *L'Orfeo* directed by Ellen Hargis, as well as Bach's *St. John Passion* (Evangelist) in Chicago and Handel's *Messiah* with the Windsor Symphony Orchestra. Tim's solo repertoire includes Monteverdi's *Vespro della beata Vergine 1610,* Mozart's *Requiem, Coronation Mass,* and *Vesperae Solennes de Confessore,* Beethoven's *Mass in C,* Ivan Moody's *Passion & Resurrection* (Evangelist) and Britten's *Cantata Misericordium.* In 2008, Tim conducted his University of Windsor Chamber Choir to 1st Prize in the CBC National Radio Competition for Amateur Choirs. This season also saw him take on the role of Chorus Master for the Calgary Philharmonic Orchestra and Artistic Director of Spiritus Chamber Choir. He is an alumnus of the University of Alberta, earning a Master of Music degree in Choral Conducting and is now a candidate for the Doctor of Music degree in Choral Conducting at Indiana University Jacobs School of Music.

Ensembles | Conductors

The Augustana Choir

The Augustana Choir has an enviable tradition dating back to the beginning of the twentieth century. The ensemble's profile has led it to be considered as one of Western Canada's most successful university choirs. Such a reputation reflects the origins of the Augustana Campus as a place which prizes and supports excellence in music making. The Augustana Choir studies and performs repertoire drawn from all musical periods, including recent compositions and commissions. The Augustana Choir has performed at Carnegie Hall in New York City, the Alberta Music Conference, Choralfest North, and on broadcasts for the CBC. The Augustana Choir has a number of recordings. Their most recent CD, *Nuper Rosarum Flores: Now the Rose Blossoms,* celebrates contemporary Canadian choral repertoire sung in sacred, rural spaces, and includes a premiére performance of *The Chapel* by University of Alberta composer, Dr. Howard Bashaw. An active touring tradition has led the choir to perform throughout Canada, the United States and Europe.

Concert Choir

Founded in 1970, the University of Alberta Concert Choir is a choral ensemble of 40 singers, most of whom are in their first or second year of post-secondary education. Membership in the choir is open to students across the campus through auditions held at the beginning of each year. As a result, the singers come from such diverse disciplines as business, sciences, education and the arts, as well as music itself.

A wide variety of sacred and secular choral masterpieces are studied each year, ranging from motets, part songs and spirituals, to large works with orchestra. The University of Alberta Concert Choir has appeared with the Edmonton Symphony Orchestra, has performed at the Alberta Music Conference, been heard on national broadcast of the CBC, and been regular national semi finalists in the CBC Amateur Choir Competition.

Ardelle Ries is an Assistant Professor of Music at the University of Alberta Augustana Campus. She conducts The Augustana Choir, the non-auditioned Augustana Men's Choir, and teaches choral conducting, choral literature and techniques, and aural skills. She has conducted choirs of all ages and has sung professionally as a chorister and soprano soloist. Ardelle is in demand as an aural skills specialist, choral clinician, and vocal pedagogue. A passionate advocate for choral music education, Ardelle is the President of the Alberta Choral Federation. Her doctoral dissertation, *The Child Voice: A Social Context,* was nominated in 2004 for a University of Alberta Governor General's Award and in 2005 for the Association of Canadian Choral Conductors' Dissertation Award. Current research interests include holistic approaches to choral conducting pedagogy, and the role of the choir in society. Ardelle resides in Camrose, Alberta with her husband, Dr. Roger Admiral.

Evelyn Grieger holds degrees from the University of Lethbridge, the University of Alberta and the University of Illinois, Urbana- Champaign. She has taught at a number of post-secondary institutions with vast conducting experience at Concordia University College, Taylor University College, the Augustana Faculty, The King's University College, the University of Alberta, and the University of Illinois. She has worked with community choirs such as the Richard Eaton Singers, Da Camera Singers, Concordia Community Chorus, the U of I Oratorio Society, the Vermilion Festival Chorus and i Coristi Chamber Choir as well as numerous church choirs. In addition to conducting the Concert Choir, Evelyn teaches conducting at the University of Alberta and at The King's University College, and serves as Director of Worship and Music at Hosanna Lutheran Church.

Madrigal Singers

The Madrigal Singers, founded in 1978 by Larry Cook and conducted since 1982 by Leonard Ratzlaff, are regarded as one of Canada's finest university choirs, with successes both in the CBC national Competition for Amateur Choirs and in several international competitions in Germany and Ireland. They have recorded five CDs, two of which (*Balulalow, The Passing of the Year*) received the Association of Canadian Choral Conductors national choral award for best recording of the year. Comprised of students from the Department of Music as well as the broader student body, the Madrigal Singers have been regular guests of the Alberta Baroque Ensemble and the Edmonton Symphony (with whom they perform *Messiah* this December). The CBC has also recorded them frequently for national and regional broadcast. In May 2010 the Madrigal Singers will perform at Podium 2010, the biennial conference of the Association of Canadian Choral Communities, in Saskatoon.

Leonard Ratzlaff, conductor

A member of the University of Alberta Department of Music faculty since 1981, Leonard Ratzlaff obtained his graduate degrees in choral conducting from University of Iowa. His duties include co-supervising the U of A's graduate program in choral conducting as well as directing the Madrigal Singers. He recently completed a five-year term as chair of the Department. In addition to his work with the Madrigal Singers, he directs the Richard Eaton Singers, a symphonic chorus that frequently collaborates with the ESO and has toured both in Canada and abroad. Under his direction, the Eaton Singers have presented many of the major choral-orchestral works, including the Passions of Bach, oratorios of Elgar, Handel, Haydn and Mendelssohn, and Requiems by Brahms, Britten and Duruflé. Later this month he will conduct the Eaton Singers and ESO in a performance of Verdi's *Requiem.* He has been guest conductor of the Alberta Baroque Ensemble, Calgary Bach Society, Edmonton Symphony, National Youth Choir of Canada, Pro Coro Canada and the Winnipeg Singers. Recent honours include his induction into the City of Edmonton Cultural Hall of Fame, the University of Alberta Undergraduate Teaching Award, the Alberta Order of Excellence, Order of Canada and Fellow of the Royal Society of Canada. Prof. Ratzlaff is a frequent adjudicator, clinician and guest lecturer in Canada and the US.

The University Symphony Orchestra

Directed by Aaron Au (Term I) and Tanya Prochazka (Term II), is the full University of Alberta student symphony orchestra. Participation is mandatory for string students. The USO performs a wide range of repertoire, from the classical period to modern composers. The Symphony Orchestra gives a variety of concerts in the University's Convocation Hall each year, and often participates in choral concerts and operatic presentations. The USO has performed to full houses in the Winspear Centre .

Ensemble Members

Augustana Choir

Soprano
Julia Buker
Monique Gagnon
Sarah Haywood
Kathryn Kerr
Amber Meyers
Mairi Irene McCormack
Alison McDonald
Melanie Millang
Carmelle Mohr
Emma Norris
Gretchen Snyman
Leanna Trefry

Alto
Mary Ault
Elizabeth Clarke
Jocelyn Francescut
Jessica Hatton
Erika Heiberg
Sara Jackson
Brittnee Kegler
Rosaria Lee
Nicole Lorenz
Morgan Martin
Dana Scholten
Sarah Skinner
Chloe Wall

Tenor
Colin Chrabaszcz
Ben Ganske
Austin Penner
Nick Sommer
Paul Tang
Colin Wack

Bass
Nathan Chan
Nathan Ergezinger
Jonathan Raine
Shaun Schaffrick
Spencer Schafers
Jonathan Skinner
Keifer Sutherland
Garrett Thorson
Adam Vranas
Todd Wiedrick

Concert Choir

Soprano I
Alesha Bogdan
Aly Carigan
Isabel Davis
Olivia Garland
Danielle Germain
Gianna Read
Ashley Rees
Kimberley Taylor

Soprano II
Kaylee Rudiger
Megan Ruggles
Amber Schneider
Amy Stewart
Sarah Halloran
Leigh Walbaum

Alto I
Olivia Chow
Ellen Clark
Sabrina Fok
Kiersten Hawthorn
Sandra Kim
Krista Milani
Audrey Mo
Morgan Nadeau
Olivia Ruschkowski
Erica Sorensen
Jennifer Vandermeer

Alto II
Nafiseh Dadgostar
Mirjam Frank
Kelly Kim
Jennifer Lee
Daria Storoshchuk

Baritone
Daniel Belbas
Harlan Bertolin
Bryan LeGrow
Brent Pancheshen

Tenor
Louis Bouchier
Douglas Friesen
Jesse Orjasaeter

Bass
Kelvin Chu
Jeremy Doody
Carson Powell
Corey Smith

Madrigal Singers

Soprano
Megan Chartrand
Nevada Collins-Lee
Annette Martens
Laura Miller
Sonia Oppenheim
Meghan Rayment
Mary-Ellen Rayner
Kimberley Taylor
Sarah Toane
Andrea Vogel
Jessica Wagner

Alto
Irene Apanovitch
Rebecca Claborn
Maria Conkey
Lana Cuthbertson
Susan Farrell
Julia Hui
Rosie Kilgannon
Rachael King
Norah Lumax

Tenor
Russell Ault
Raimundo Gonzales
Darin Grant
Sean McMann
Rafael Sibrian
Dalton Terhorst
Anthony Wynne

Bass
Scott Garland
Christopher Giffen
Kurt Illerbrun
Matthew Ma
Damon MacLeod
Adam Sartore
Cody Willetts

University Symphony Orchestra

Flute
Jessica MacMillan
Mary Grace Johnstone
Lara Milner

Oboe
Matt Jaffray
Alyssa Miller

Clarinet
Christopher Mann
Ianna Ings

Bassoon
Matt Nickel
Lyndsey Cohen

Contra Bassoon
Diane Persson

Horn
Nealee Humphreys
Daniel Yarmon

Trumpet
Sara Mills
Matthew Parsons

Trombone
Craig Goueffic
Keat Machtemes
David Galloway

Harpsichord
Jeremy Spurgeon

Timpani
Jonathen Taylor

Violin 1
Deborah Chang
Emilie-Anne Neeland
Marie Krejcar
Wai Eng
Misun Choi
Amanda Alstad
Kim Bertsch
Arlan Vriens

Violin 2
Grant Sigurdson
Lauren Tyrell
Simon Fung
Andrea Ortlieb
Krista Quapp
Cynthia Johnston
Justin McKibbin
Becky Best-Bertwistle
Marie-Alice Mandich

Viola
Ken Heise
Julia Hui
Amy Kao
Darrell Soetart
Alexandra Campbell

Cello
Julian Savaryn
Kathleen de Caen
Julia Dolman
John Fedor
Rebecca Li
Brian Neeland
Remko van den Hurk
Lisa Lin
Erin McKay

Bass
Robyn Reekie
Marina Mohdzaini
Ben Eldon
Blake Chartrand
Andrew Cook
Monica Jenkins

Alumni Singers

From all 3 choirs

Soprano
Aliya Ahmad
Shannon Brink
Eve Richardson
Ardelle Ries

Alto
Halley Bailey
Jessica Foshaug
Evelyn Grieger
Guylaine Lefebvre-Maunder
Daena Winchell-Lamoureux

Tenor
Anthony Bacon
Douglas Laver
Michael Otto

Bass
Adam Ferland
Terry Grieger
Rover Lai
Troy Lamoureux

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